

ISSUE 36

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**BEAUTY AND THE BEAST**

Videos to be won

**DOCTOR WHO**

Music to be won

## THE TOMORROW PEOPLE

Jaunting into  
the Nineties  
with  
Kristian Schmid

## NEXT GENERATION's

Lt Barclay,  
alias Dwight Schultz

## DOCTOR WHO

Companion Susan,  
played by  
Carole Ann Ford

## STAR TREK

Season One  
episode guide  
continued





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## Next Generation

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Susan and the Scientists in Doctor Who © Raymond Cusack



Will Robinson in Lost in Space

## Editorial

There is a piece of equipment which is rapidly becoming more and more vital each issue, a clamp. With it we can keep everything inside the issue as we put it together, so that when the issue is finally printed it 'explodes' with material when you read it. Hence the expression 'jam-packed'. So be warned, who knows what will happen each time you turn a page...

This issue we see the return of *The Tomorrow People* with a new look and a new cast. Let's hope this is an omen for the appearance of a whole new generation of British television programmes which will be regularly featured in *TV Zone*. At the moment all the new shows are of course American.

Next issue will be published 26<sup>th</sup> November.

**Jan Vincent-Rudzki**

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Front Cover: Kristian Schmid as Adam in the Thames Television Nickelodeon co-production *The Tomorrow People*



Compiled by Stuart Clark,  
Andrew Beech, Edwin Yau and  
Deanne Holding

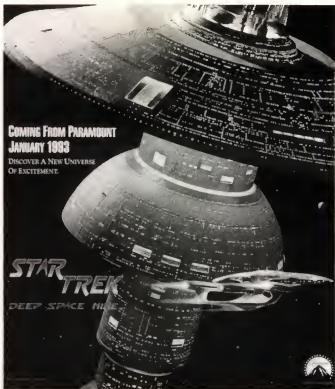
## Next Generation

The sixth season's US airing ran straight into trouble with the fans. Many felt *Time's Arrow Part 2*'s end did not live up to the philosophy of tolerance to all forms of life held by Gene Roddenberry. Good news is that the differences between Michelle Forbes and the producers of the show have been resolved and Ensign Ro returns in *Rascals*. *Schizms* turns the *Star Trek* universe into a dark, foreboding place when some of the Enterprise personnel begin to experience nightmares. Comparing those nightmares they gain a clue that something sinister is taking place. An unconfirmed rumour is that in one nightmare sequence Picard relives his time as Locutus, donning the Borg costume again. This is probably linked with another rumour that Patrick Stewart spent two days back in a Borg outfit for scenes in *Deep Space Nine*! *Q-Me?* features the return of Q but not of Vash. Q shows interest in a character called Samantha (Olivier Darbo). The producers are seriously looking for a second Q story this year. *Rascals* has been rumoured for

several years now. Despite a conversation in *Realm of Fear* in which O'Brien and La Forge try to convince Barclay that the transporter really is the safest way to travel, five episodes later the infernal machine malfunctions. Picard, Guinan, Ensign Ro and Keiko are all beaming to the ship when the malfunction occurs and are all transformed into children! Playing Picard is David Tristan Birkin who portrayed Picard's brother's son in *Family*. Whoopi Goldberg is doubled by Isis Williams who served as Whoopi's younger alter ego in *Sister Act*. Brian Bronsal, as Alexander, makes his first of two appearances so far this season. Directing this episode is none other than Adam Nimoy, Leonard Nimoy's son. When asked if he would direct an episode of *Next Generation* Leonard Nimoy is reported to have said that it was more appropriate if his 'next generation' performed the task.

*A Fistful of Datas* is Patrick Stewart's chance to direct an episode and is said to be a very funny episode. Alexander invites Worf and Troi into a rôle-playing game on the Holodeck. He has Barclay program a Wild West scenario but has not banked upon an experiment by Geordi and Data. The experiment involves linking Data's positronic brain to the ship's computer and gradually every character in the Holodeck takes on Data's personality! Hence, not a fistful of dollars but a fistful of datas...!

*The Quality of Life* is before the cameras at press time and is directed by Jonathan Frakes. No



Paramount's present promotional poster for *Deep Space Nine*

more details are yet known. Season Six will be released by CIC as soon as Season Five are all on the shelves. At the current pace of two tapes a month, *Time's Arrow Part 2* should be in shops by March. Covers for the season six videos are already in preparation.

## Deep Space Nine

Following last issue's extensive run down of the cast the only two names to add are Camille Saviola who will play Kai Opaka and Quark's nephew,

Nog, will be played by Parker Lewis's Aaron Eisenman. The design for *Deep Space Nine* itself is said to be highly original; 'nothing like audiences have ever seen before'. It is so large that it dwarfs the Space Dock seen in *Star Trek III: The Search For Spock*, with entire communities living inside it. All the graphics panels and computer screens will be in Cardassian text until re-programmed by the Federation. The architecture will also reflect the alien 'feel' of the Cardassians.

A rumoured plot element is that the space station will be moved from orbit around Bajor to the mouth of the worm hole, which leads to the gamma quadrant. Filming of the pilot took 25 working days, a long time for just 90 minutes of tv; usually it would be filmed in 15 days. Two one-hour episodes should be in the can by the time you read this. The season length has been confirmed as a two hour premiere plus eighteen one-hour segments. CIC video still hope to release episode one in April. Word has reached TV Zone that CIC plan to repack certain videos, including the entire *Star Trek* back catalogue, in card boxes to be sold at the budget price of £5.99. This is unconfirmed at present and it is uncertain if the re-packaged tapes will still be sold in plastic cases for

**Young Keiko, young Guinan and young Ro join with a young Picard to try to foil the Ferengi in the *Next Generation* episode *Rascals***





John de Lancie relaxing after a convention visit to the UK

Photo © Andi Wiley

those who prefer the solid wrappings over the flimsy ones. **Star Trek VI: The Undiscovered Country** had its video release date pushed back until December this year for reasons as yet unknown.

## Shorts

Paramount Pictures are looking seriously at turning **Next Generation** into an animated series, as they have already done with **The Addams Family** animated series (and started on a second movie!).

Cyberzone, a new BBC game show, is now recording in Manchester. Hosted by **Red Dwarf**'s Craig Charles, it will feature a virtual reality computer system which contestants will

have to enter. Transmission dates are to be confirmed. The first tape of **Red Dwarf**'s fourth season is now out, containing three episodes of the season and will be joined by the second tape of three episodes in November. The next **Red Dwarf** tapes to be released will be in May to coincide with the sixth season's tv presentation. **Star Trek** is riding high in the television rating at the moment, sustaining an average of 4.7 million viewers. Any hopes that this might bring about an early showing of **Deep Space Nine** are premature. The price of purchasing the new show for concurrent transmission is thought to be too expensive.

The BBC are still saying that they hope **Doctor Who** repeats

**A Hitch Hiker** re-union marks the end of principle filming for BBC Video's upcoming **Making of Hitch Hiker** video



## THE MAN FROM UNCLE

### 2nd Season Episode List

The current repeats of **The Man from UNCLE** on BBC2 have started with the series' second season, which we list here with their original US transmission dates.

[**The Alexander the Greater Affair** 2-part story only shown in the UK as the film **One Spy Too Many**; US transmission dates: 17.9.65 & 24.9.65]

**The Ultimate Computer Affair** - 1.10.65  
**The Foxes and Hounds Affair** - 8.10.65  
**The Discotheque Affair** - 15.10.65  
**The Recollectors Affair** - 22.10.65  
**The Arabian Affair** - 29.10.65  
**The Tigers Are Coming Affair** - 5.11.65  
**The Deadly Toys Affair** - 12.11.65  
**The Cherry Blossom Affair** - 19.11.65  
**The Virtue Affair** - 3.12.65  
**The Children's Day Affair** - 10.12.65  
**The Adriatic Express Affair** - 17.12.65  
**The Yukon Affair** - 24.12.65  
**The Very Important Zombie Affair** - 31.12.65

**The Dippy Blonde Affair** - 7.1.66  
**The Deadly Goddess Affair** - 14.1.66  
**The Birds and the Bees Affair** - 21.1.66  
**The Waverly Ring Affair** - 28.1.66  
**[The Bridge of Lions Affair]** - 2-part story only shown in the UK as the film **One of our Spies is Missing**; US dates: 4.2.66 & 11.2.66  
**The Foreign Legion Affair** - 18.2.66  
**The Moonglow Affair** [Pilot for **The Girl from UNCLE**] - 25.2.66  
**The Nowhere Affair** - 4.3.66  
**The King of Diamonds Affair** - 11.3.66  
**The Project Deephole Affair** - 18.3.66  
**The Round Table Affair** - 25.4.66  
**The Bat Cave Affair** - 1.5.66  
**The Minus X Affair** - 8.5.66  
**The Indians Affairs Affair** - 15.5.66

will start in January. The season is still expected to begin with the re-coloured version of Jon Pertwee's **The Demons**.

**The Bill Dana Show** is re-running on Lifestyle from November. Bill Dana himself is not that funny, but the scripts are good and the series is a little bit of tv history in the making. Not only does it feature Jonathan Harris limbering up for Doctor Smith in **Lost in Space**, but Don Adams appears in many later episodes trying out a lot of his future **Get Smart** catchphrases. Sky will be running the **Next Generation** episode **The High Ground** as a special presentation with the two hour **25 Years of Star Trek** documentary on Sunday 29<sup>th</sup> November.

## Highlander

Having survived the second season of **War of the Worlds** Adrian Paul is currently starring in the syndicated television version of **Highlander**. He is the central, immortal character, Duncan MacLeod. Duncan is a 400 year old immortal who has been seeking refuge from the eternal battle between good and evil. Events reunite him with Conner MacLeod, who he hasn't seen in 60-70 years. Duncan's love is Tessa, played by Alexandra Vandernoot, who has been with him for the past 12 years. She knows he is an immortal, but doesn't know that he can be killed by another immortal. Stan Kirsch plays a teenage cohort, Ritchie, who discovered the Highlander's secret after

breaking into Duncan's antique shop and being caught by him. Richard Moll (Bull in **Night Court**) is Stan Quince, the major villain — an evil immortal who is out to kill all immortals, both good and evil.

## Quantum Leap

**Quantum Leap** will be back on British screens on Tuesday 3<sup>rd</sup> November. The BBC informed **TV Zone** that it is expected to run until the end of January. It will continue from the last showing with **Future Boy**. The BBC could not say whether the previously banned episode **Black and White On Fire** would be screened in this run or not.

In the States, **Quantum Leap** has just begun its fifth season with the controversial two hour Lee Harvey Oswald story, **Leap to Judgment**, where Sam leaps into Lee Harvey Oswald just before Kennedy's assassination. The plot follows the 'sole assassin' theory, and as Oswald slowly gains control of Sam's mind, history seems doomed to repeat itself.

Conscious that in four years they have covered a lot of ground, the producers are stretching the show's format. Going for a much higher profile they are aiming for a surprise in every episode. That surprise might be the guest star such as Brooke Shields for the third episode, **When Venus Smiles**, which finds Sam as a Greek sailor stranded on a desert island with a spoiled rich lady... Or it might be the person Sam leaps into, such as





**Now out from Silva Screen, including the music from *The Chronicles of Narnia***

when he becomes a sex therapist and in mirror sequences we see the therapist is none other than Dr Ruth Westheimer! Episode 2 has Sam leaping into a disabled Vietnam veteran in *Nowhere To Run* and in episode 4 he leaps into an old man who claims to have seen a UFO, in *Star Light, Star Bright*. A surprise is also planned with *Deliver Us From Evil* which introduces the concept of a female leaper who bounces around in Time trying to undo everything Sam has done. The producers are going to some pains to cast the right person so as she can be a recurring character. The next 3 episodes form a trilogy. Also planned is the story of the murderer Sam leaps into escaping from 'the waiting room' at the Quantum lab going on the rampage!

## Quantum Inspiration

With *Quantum Leap* now one of the most successful shows on US TV, various producers have all taken to the idea of replacing people with someone else. Harve Bennett's *Time Trax* is

**A supernatural reunion as four of the cast of the *Doctor Who* story *The Dæmons*, Richard Franklin, Jon Pertwee, Nicholas Courtney and John Levene, are reunited in a Myth Maker Special, *Return to Devils End***



set in the 22nd Century when criminals can escape back to the 20th Century Earth. The hero of the piece is 22nd Century detective Darien Lambert who hunts down the villains, bringing them to justice. He is helped in this task by a female hologram, SELMA. Roles have gone to Dale Midkiff and Liz Alexander respectively. Filming is taking place in Australia.

Also in the *Quantum Leap* mould comes the first rumblings of a new television series for *The Flash*'s producers Danny Bilson and Paul De Meo. In this show, tentatively titled *Human Target*, actor John Wesley Shipp, who played the lead in *The Flash*, leaps into the bodies of people who are about to become assassinated. That is all fine unless the victim is a crime boss about to be 'rubbed out' by a rival syndicate...

## Video Crisis

Archive tv fans are in for an expensive time buying blank videos when the Thames/BBC satellite channel *UK Gold* comes on line in November. For the first year the service will be free, but a decoder will be needed to receive the service. Programmes planned include *Doctor Who* each weekday with a Sunday 2-hour feature, *The Chronicles of Narnia*, and many dramas such as *The Onedin Line*, *Penmarcric*, *Tenko*, *A Very Peculiar Practice*, *Rumpole* etc.

## TARDIS or not TARDIS?

On 6<sup>th</sup> October, the media featured claims that Sylvester Stallone had just bought for display

in his new 'Planet Hollywood' restaurant the BBC TARDIS police box from the Hartnell days. So is it genuine? For those who do (including trivia buffs everywhere), these are the facts so far...

The police box in question was sold on behalf of the BBRK Scenedock who apparently acquired it from the BBC some years ago. BBC sources have been unable to confirm or deny the authenticity of the item, but have assisted in piecing together the following information. The original police box was a solid (ie non-collapsible) prop made of wood. This was used until 1975, undergoing many cosmetic changes and structural repairs until it fell apart during filming for *The Seeds of Doom*. It was deemed irreparable, and junked.

A new police box, another 'solid' prop, was built for the next story, *Masque of Mandragora*, and used until around 1980 when incoming producer John Nathan-Turner commissioned the first, and only, fibreglass version for *The Leisure Hive*.

With this box the original design was reinstated, illustrated by the

appearance of the '75 and '80 versions in episode 1 of *Logopolis*. This was to be the swansong for the 1975 prop, which languished in BBC storage until it was auctioned for charity on Radio 4 in or around 1986. Shortly after the auction a fourth, and final, box was built as a solid prop in fibreglass for studio use. This was sold to a collector last year, with the most recent version retained by the BBC.

The first version may have been rescued, renovated and preserved. However, since this prop had been junked 17 years ago because it was literally falling apart, substantial bracing would have been needed to restore it. Photos of the mystery prop show it to be in an even better condition than the existing BBC props, which means that either the prop is a fake, or it is the original BBC prop, but renovated to such an extent that very little of the 'original' remains — it is then a moot point as to whether the prop can be said to be the 'original'. But does it matter? It will be nice to have a reminder of one of the world's longest running SF tv series on display for all to see.

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## Who's Left!

P Stephens  
Bristol

Thanks to BBC Video, I have found myself enjoying the adventures of the Doctor in his first two incarnations. Having grown up with Jon Pertwee as the Time Lord and losing interest in the programme with his departure, I have only just started to enjoy the series again. With the release of the recent *Years* tapes I understand that many of the black and white episodes are missing. Could you please advise with a breakdown of what episodes exist as I'm looking forward to another adventure from Patrick Troughton, who I believe to be the best Doctor of them all.

*Editor: Sadly, all the existing full Patrick Troughton Sixties stories have been released. The remaining black and white stories/episodes are:*

**William Hartnell:** *Inside the Spaceship* (2 episode story), *The Keys of Marinus* (6), *The Aztecs* (4 episodes and soon to be released), *The Sensorites* (6), *The Reign of Terror* (episodes 1,2,3,6 of 6 episodes), *Planet of Giants* (3), *The Rescue* (2), *The Romans* (4), *The Space Museum* (4), *The Chase* (6), *The Time Meddler* (4), *The Ark* (4), *The Gunfighters* (4), *The War Machines* (4) and *The Tenth Planet* (episodes 1-3 of 4)  
**Patrick Troughton:** *The Underwater Menace* (episode 3 of 4), *The Faceless Ones* (episodes 1,5,6 of 6), *The Ice Warriors* (1,4,5,6 of 6), *The Web of Fear* (1 of 6) and *The Invasion* (episodes 2,3,5-8 of 8) — and that's it!

## CIC Video

Stephen Carlin  
Bangor, Co Down

I wonder if any of your other readers have had the same problem with CIC Video that I have had? Back in Issue 27 CIC Video indi-

cated some guidelines for writing to them. Going by articles in *TV Zone* I got the impression that CIC Video was this wonderful company. In fact I have written to them before and found them to be helpful — until now. How many readers out there have bought *Star Trek: The Next Generation* cassettes over the past few years, found them to be in excellent condition... until they bought a stereo VCR? When *Encounter at Farpoint* was released on sell-through in 1990 I bought it. No problem, so there was no need to keep the receipt. Twenty months later I decide to watch it on my newly acquired stereo VCR, and found the stereo soundtrack was faulty. No problem if I set the video to mono, but then what is the point of stereo if it's not available? I wrote to CIC Video in March 92, and after a wait of some four months wrote again. Still no reply, no phone call... nothing. There is no other way that I can replace the faulty video. The shop I bought it from has no other copies of this story... and it would also be difficult since some 29 months have passed since I bought the tape. Why hasn't CIC Video replied? I would say that seven months is long enough. Could someone, anyone please help?

## Video Ploys...

Julian Smith  
Sheffield

I have just watched nearly three hours of entertaining *Doctor Who*. The *Tom Baker Years* special is an absolute joy to watch. The format is perfect, clips from Mr Baker's era, followed by

comments and recollections of the story (or should I say lack of recollections in some cases!). For once, BBC Video have come up with the goods. The clips are just the right lengths. Tom Baker's comments are witty, informative, and go some way to showing the personality of the best-loved fourth Doctor. All the other so-called specials were utter trash, the only one close to the mark was the Dalek one. I do not want to see odd episodes linked together with bits of narrative twaddle. They left me wanting to see the rest of the story, when we all know full well that someone's 'auntie' savagely deleted the remainder. The Tom Baker tape left me with a sort of glow, a stunning piece of documentary. Now the gripe. Why was it on two tapes? It would have easily fit onto a 3-hour tape. I did not watch it all in one sitting. I doubt if many others did, but two tapes, come on now chaps! The second gripe was the price. £19.99 was too steep. What justified the price? There was no expensive sets involved, no special effects, so what did we get? Tom Baker, in a set from one of those BBC2 costume dramas, one camera man, a television, and video. The only other thing was a researcher to pick the clips, and a VT editor. It's about time BBC Enterprises got rid of the 'two tapes, double the price' attitude. Why could it not have been £12.99 like *The Tomb of the Cybermen*?? Sheer greed!

Graham Keenan  
Middlesbrough

I have recently bought the first two videos of *The Secret Service*

and what an excellent series this is. It was fun to see Father Stanley Unwin fighting the crimes with the help of Matthew, but it was a shame this series was not networked. Had it done so, the show would have been popular.

And why has ITC Video only put three episodes on each tape so far? They put *Supercar* and *Fireball X1.5* on video with four episodes a tape and each tape only cost £8.99, but unfortunately they have not done this to *The Secret Service*. These two volumes cost me £10.99 each. To me this was too much of an expensive price to pay to watch only three 25-minute episodes on each tape. The price of £10.99 for three episodes a tape? What a bloody rip-off. However, despite the expensive price I paid for the two volumes, I think that *The Secret Service* was really worth the wait.

*Editor: None of the video companies seem very popular at the moment, although BBC Video does seem to be the main target judging by all the letters we receive. The trouble is that while sales do so well the video companies can see no reason why they should explain their decisions or make any changes, and organized action by the buyers seems too complicated to ever be achieved. It seems to be a no-win situation.*

## Blake's Doctors

Jonathan S Rudderham  
Gainsborough, Lincs

So, we have finally reached the end of *The Flash*. Now, while the adventures of Barry Allen initially started off so excellently with the pilot, the series has so tragically gone downhill. A few scenes and even fewer episodes come to mind to catalogue the good points of the series with the majority of the episodes developing into so much farce. Indeed, the best bits probably consisted mainly of the usually well-used special effects and the not totally wooden acting of John Wesley Shipp.

The main let-down of the programmes were, as is the case with so many recent Sci-Fi/Fantasy programmes to come from America — the feeble plots. Even though many of the adventures (besides sometimes being very plebian) did manage to provide adequate entertainment, the careless mishandling of situations such as Pike's return in

## Doctor Who's The Aztecs, coming from BBC Video in November

Photo from BBC Video The Aztecs



*Fast Forward* could have put ST:TNG to shame!

My overall view of *The Flash* is that it was a good series while it lasted but unless drastic action was planned I'm glad it finished after twenty-two episodes!

Moving on to the recent *Blake's 7* releases, I must say that I was surprised to see an appearance by the then Doctor-to-be Richard Hurndall in *Assassin*. When it was originally shown, the significance of Nebrox was, quite naturally, not apparent, but after watching his character with hindsight I can now see what a truly excellent performance he gave. After all, his rôle as the first Doctor in *The Five Doctors* quite naturally couldn't exactly match that of William Hartnell, but I am glad to have seen him in something else.

Also, I was glad to see an early character portrayed by Lynda 'The Inquisitor' Bellingham in *Blake's 7's* *Headhunter*. The character portrayed is one of the finest *Blake's 7* supporting rôles I have seen in a long time. Usually, with the powerful Paul Darrow acting his heart out as Avon, supporting characters tended to diminish very quickly and briefly, but I found Lynda Bellingham's Vena very memorable.

*Editor: It is our understanding that Richard Hurndall's performance in Blake's 7 led directly to him being chosen for Doctor Who's The Five Doctors.*

## Indy

Matt Geraghty  
Eire

Last week saw RTE screen *Nightmare Cafe* and *The Young Indiana Jones Chronicles*. *Nightmare Cafe* I found to be interesting. The episode was average, but the second episode showed more promise. Robert Englund was entertaining and the special effects were good. *Young Indy* was however a better show. Although receiving a poor reception in the States, I was quite taken with it. The series has more story than action, but is no less interesting for it. While the films have all action and special effects, the series can explore other areas of Indy's life. The locations were excellent and the acting quite good. The second season promises more exotic locations such as France, Austria, China and Ireland. Let's hope the series continues.



Young Indiana's doing well in Eire

## Dream?

Martin S Moir  
Stonehaven

*A true story.*  
Last night I dreamt Tony Slatery was the new Doctor. And you know what? He was *rather* good...

## Virtual Comment

James Miller  
Kenilworth, Warks  
In real life, the British academic psychologist can only be described as a dashing figure when the pubs open and all he knows about murder is contained in the canteen's pork pies. If called in by Scotland Yard, he would retreat into a world of flat beer and John Lennon albums with weak cries of 'Oh, heavy!' His students are rarely treated to lectures on sado-masochism, being regaled instead with endless philosophical debates about the heredity/environment dichotomy and tedious statistics. The psychology dished out by John Cornelius was almost as dodgy as the counselling of Deanna Troi, peppered with a few random phrases from a text book.

I don't know what University JC works at, but it certainly isn't the one I studied at. And despite having great misgivings about the way serial killers and psychotics are exploited for mass entertainment, I loved *Virtual Murder*.

Despite its faults, we had something borderline unmissable on BBC1 for six weeks and that is worth having these days. I found Clay and Thomson at least as good as any of the *Avengers*

duos and on a par with Adam Adamant/Georgina or Tarot/Lulli. (Adam Adamant Lives! and Ace of Wands respectively.) When the production was amateurish or the plot full of holes, they carried us over it or through it with their charismatic performances, as did all the lead actors in the cult tv hall of fame (they know who they are!) with a little help from a few inspired guest artists each week.

Unfortunately, the producers (Harry Robertson and Brian Degas) set out to woo the *Avengers* audience but only succeeded in getting their backs up, if the one short cruel letter in the *Radio Times* is anything to go by. Is this the first time tv producers have deliberately set out to make a *cult* show? Most other *Zone*-type programmes were designed for mainstream impact and only became cult by default, didn't they? (Comments, Zoners?)

I had hoped that I was watching a slightly shaky debut season of a programme which would come out fighting for its second with its wrinkles ironed out. (Those metaphors were digitally mixed on 8-track.) It will be a missed opportunity if your speculation about its fate is confirmed.

Allow me to be the first to point out that the caption is wrong on page 21, Issue 35: McCallum's supplementary pinky emerged at the *Outer Limits*, not in *The Twilight Zone*. And thanks to Ian Duerden for explaining that Dalek trailer.

*Editor: Whoops! A slip of the cult series there.*

Charles Goodwin  
Barnet, Herts  
I agree with Richard Greenaway

about the aliens in ST:TNG, they are the weakest point about the programme. If we're going to take the whole thing seriously for a moment, there's potential here for a story. The oddest thing about the aliens isn't that they are humanoid, which could be parallel evolution, but that they can inter-breed! There is only one reasonable conclusion: the Klingons, Romulans, Ferengi, Betazoids, Vulcans, Humans and so on are all descended from common ancestors. This can only be an ancient and long-forgotten civilization which once conquered the galaxy and left a thousand scattered outposts when the empire collapsed... If we aren't going to take it seriously, then just sit back and enjoy a series which gets better. Mind you, I have this great theory as to why the Daleks can speak and read English...

## Put-Down Put-Down

Nathan Cooke  
Stockton-on-Tees

I really must protest at James Phillips' glib put-down of *Star Cops* at the end of his *Moonbase 3* article. There really was no reason for this and seemed to have been thrown in because of his own dislike of the series. Yes, *Moonbase 3* was a failure. Not because of the problems caused by sticking to scientific fact, but because of Letts' and Dicks' inability to understand what this meant.

A good example of this is *Behemoth*. The viewer is led to believe that there is a monster on the loose. Eventually it is revealed to be the effects of subsidence — due to ice! UFO was more accurate than this!

*Star Cops*, on the other hand, did not compromise its scientific background and as such became the best Science Fiction series to emerge from the BBC. It certainly was no failure and along with *Jupiter Moon* it showed that you don't need characters with pointy ears or men in rubber suits to produce exciting Science Fiction drama.

*James replies: I do like Star Cops, but felt that, as with Moonbase 3, time spent getting the day to day consequences of life on the Moon realistic was at the cost of dramatic pacing, action and plot. And the Editor says: That's all for this issue. Keep writing!*







Adam (Kristian Schmid) and Lisa (Kristen Ariza) communicate telepathically

**I**N the Seventies, the next evolutionary stage of the human race jaunted onto British television screens. Nearly twenty years on, *The Tomorrow People* are making a come back with a new story and a new generation of teenagers discovering they have special powers.

## Spaceship Legacy

Centuries ago an alien race left a spaceship on Earth to prepare for the evolution of telepathic life. It is to this spaceship, submerged under the ocean near the Pacific island of Tapahini, that the children are drawn. There, Adam, Lisa and Kevin meet and come to terms with telepathy and their ability to teleport. With Kevin's friend, Megabyte, they are pursued by Colonel Masters and Professor Galt who want to use the children's special powers for their own sinister ends.

Unlike the 1970s show which remained studio-bound much of the time, the Nineties version is undertaking a lot of location filming with London not only appearing in its own right, but also doubling as America, and Dorset providing the setting for the Pacific island. It also has a new

young international cast — previous *Neighbours* star Kristian Schmid as Australian Adam; Canadian Christian Tessier playing the American Megabyte; Kristen Ariza as American Lisa; and the youngest, Adam Pearce, playing the British boy, Kevin. The confusion over their similar names has already lead the show to be dubbed 'The Three Christians'.

The thread that links the two series is

writer and creator of *The Tomorrow People*, Roger Price, who arrives on location to watch the filming of his new five-part series.

"It's timeless in a way, as a concept," says Roger, "it probably would have been ahead of its time then [in the '70s]. I don't think it's been any different [for the '90s], I still like the idea, I still like the concept."

On a chilly Saturday morning in September, Kristian, Kristen and Adam are

Director Ron Oliver Photo © Jane Killick



Opposite page: Roger Price and the next generation of *The Tomorrow People*, Megabyte, Kevin, Lisa and Adam Photo © Jane Killick



Boxing clever in *The Tomorrow People* Photo © Javi Kikla

hanging around an alley way in an industrial area of West London while the crew set up the first shot.

In this scene, the kids run into an alleyway, pursued by a van. As it turns the corner, it careers into a small pile of cardboard boxes and the children keep running. The stuntman walks the kids through each step before they go for a take, telling them to press themselves up against the brick wall so the van can thunder safely past them.

## Turtle Man

They film this several times from several different angles. Then someone calls for 'Turtle Man' and the kids and Director Ron Oliver start chanting 'Turtle Man! Turtle Man!' until one of the crew walks into the alley with a tortoise on a lead! He puts it on the ground and the tortoise starts to walk away. It's only by looking closer that it becomes obvious it's a very convincing mechanical reptile. Turtle Man is a mysterious figure who keeps appearing in the most unexpected places. "We can't actually tell you too much about him," says Kristian Schmid, "because he evolves over the thing. He's the King of the Teleporters, but no one knows that until the last episode." — It's hard to tell if he's being serious or not!

Seventeen-year-old Kristian Schmid plays the oldest character, Adam: "When he's outside of the spaceship which he feels very comfortable in he's a little quieter and he's a little less confident and he doesn't talk so much," explains Kristian, "but when he's in the spaceship he's a little bit nuts, he's a little bit wild. I think he knows most about the *Tomorrow People* — except for Turtle Man, of course! — he's got the most knowledge about them because he's the oldest

character and I think he understands what the spaceship's trying to tell him more."

## The Cast

Kristian Schmid is quite used to filming, having played Todd in *Neighbours* week-in week-out for years. "Kristian's really experienced," says fellow actor Christian Tessier (Megabyte), "he knows what he's doing and he's really good at it."

But for eighteen-year-old Kristen Ariza (Lisa), it's her first acting job: "I've never been in anything — not even a play — ever!" She only auditioned for the part because her sister's modelling and talent agency was approached by the Producers. "It was all such a big shock," she says, "I've never even wanted to do anything like this, it just happened. So he [Roger Price] had to kind of talk me into it, talk my parents into it too... It's a lot harder than I thought it would be."

Fifteen-year-old Christian Tessier has worked with Roger Price before on the Canadian kid's comedy sketch show, **You Can't Do That On Television**. He plays Megabyte, the only one of the gang not a tomorrow person: "I'm Kevin's friend. I moved over from the States to London because my Dad moves around a lot and he's working for the US Embassy in London. I'm not really a loser, I just move around a lot so I don't have that many friends. I'm like street-smart."

The youngest member of the cast is twelve-year-old Adam Pearce. He talks in a lively way about playing the British boy, Kevin. "I'm just one of the world's happy innocents who finds out he can teleport, and he's got a bit of a vivid imagination, like when I hear it's an alien spaceship, I'm a bit worried and I think they're alien space creatures come to suck my brain!"

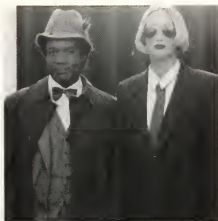
As kids from different countries they've been thrown together for the filming, but seem to get along quite well. "We get along all right," says Kristian. "We're here from early in the morning to late at night most of the time and sometimes we get on each other's nerves, but otherwise it's good, we have a good working relationship. I mean we spend time with each other outside the set so it can't be that bad."

## Cardboard Boxes

The chase sequence takes a long time to film and between takes, Kristian and Kristen stand around chatting while Adam is running around sticking his nose into everything. He seems to have boundless energy. There's a running joke in the chase sequence where the van keeps running into piles of cardboard boxes which get larger each time. On the final pass, the

Kevin, Adam and Lisa make their escape Photo © Javi Kikla





**Problems for the Tomorrow People in the shape of Professor Galt (Hugh Quarshie) and Gloria (Romilly Nolan)**

Photo © Jane Killick

van has to drive through what looks like a solid wall of boxes.

The children have to run through a concealed gap in the boxes, but as the camera rolls Kristen Ariza trips and falls. Tension rises among everyone watching as they realize she's on the ground while the van is fast approaching her. Kristian Schmid catches her by the waist and propels her to the side and to safety. The stuntman driving the van breaks and stops about a metre away. Kristen was naturally quite

frightened: "I tripped over Adam's heels and fell right on my hands and knees," she said afterwards, "then all I could think of was the truck about to run me over behind me. I was scared."

Director Ron Oliver decides he has enough footage to avoid asking the actors to do it again. But they re-build the boxes and Kristian Schmid returns to re-take the shot while Kristen is resting in one of the film crew vehicles.

## Original Tomorrow People

Kristian Schmid is the only member of the new cast who remembers the original version of *The Tomorrow People*: "Only because I live in Australia," he says. "They showed repeats there about five or ten years ago, and I liked it, but this show is nothing like the old one."

"It's much better," adds Adam Pearce.

People who grew up with *The Tomorrow People* will notice a lot of differences when they set their videos for the new series. Writer/Producer Roger Price had originally planned for the kid's base — the spaceship — to be the replacement for the omniscient computer, TIM. At one stage he wanted Philip Gilbert (TIM's

voice) to be the voice of the spaceship. "We decided in the end the spaceship wasn't going to talk," explains Roger. "It was going to talk for a while and then at some point in various discussions about the script... we decided the spaceship wasn't going to talk because it's more exciting if it doesn't. So Philip Gilbert's out of a job."

Also set to return for a cameo rôle was one of the members of the original cast. "We couldn't find [them]. Mike [Holoway, who played Mike Bell], apparently they couldn't reach him. The phone numbers I had didn't work. And Nicholas Young [who played John] was on vacation right until the first day of shooting so we weren't able to do it. So we made some last minute casting decisions, one of them was to have an American actor playing a London bobby, which is fun — he couldn't quite get the accent quite right."

But with almost twenty years experience of writing for children, Roger Price predicts the new series will be successful: "It's actually a much more exciting story and very relevant for kids today," he says.

*More next issue...*

Jane Killick

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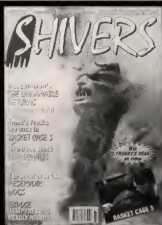


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The best movie guide around is bursting with news, reviews and interviews. Screen legend Clint Eastwood talks about his latest film *Unforgiven*. Ray Liotta on his rôle as the psycho cop in *Unlawful Entry*. Gerard Depardieu on *1492* and animating Disney's *Beauty and the Beast*. Films reviewed include *1492*, *Beauty and the Beast*, *Strictly Ballroom*, *Boomerang*, *Unlawful Entry*, *Buffy the Vampire Slayer*, *As You Like It* and many more... Plus competitions, video reviews, books, trivia...

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**STAR TREK**  
**War Drums (#23)**  
 by John Vornholt  
 Publisher: Titan Books  
 Price: £3.99  
 Publication: Oct '92

**J**OHN VORNHOLT gets better and better. *War Drums* is by far his most accomplished *Trek* novel to date, taking all the ingredients of his earlier novels and wrapping them up in a far from cosy or comforting story, but which is incredibly compelling.

The story is straightforward enough. A Federation colony is besieged by a group of prepubescent Klingons whose ship crashed there years before and now lead a *Lord of the Flies*-style existence. The colonists want them eradicated, Worf wants to educate them on their heritage, and Ro wants to explore the unusual nature of the planet.

Vornholt's greatest writing strength is his characters. The colony includes the obligatory (for Americans it would seem) cute hyper-intelligent twelve year old kid who saves the day. Vornholt takes this

most tired and overexposed of clichés and makes both her and her doting father two thoroughly likeable and credible characters. The also clichéd self-appointed President of the colony who wants to kill all the Klingons becomes an absorbing and fascinating study in obsession.

But it is the four 'regulars' who shine. Data takes an unusual back seat and both Troi and Worf prove just why they are amongst Starfleet's best. Troi finds both a common link and inner strength within both the Klingons and herself, whilst Worf takes a most fatherly attitude towards them, one he lacks when dealing with his son, Alexander, and a comparison Vornholt unusually fails to exploit.

But it is Ensign Ro, one of the show's best characters, who really makes this book. Both a determined woman and a headstrong leader, her fine qualities and dogged determination show up well and the reader is left in no doubt that in a sticky situation she's one Starfleet officer in whom you could have complete confidence. If she, and indeed the book, has any fault, it is in Ro's singular lack of working out who the real baddie amongst the colonists is. Personally I thought it stuck out like a sore thumb, but at the same time it occurred to me that the traitor was so obvious it might be a double-bluff!

All that aside, *War Drums* ranks as the best *Trek* book of '92 so far (of both generations) and whilst I haven't been as positive about Vornholt in the past (can this really be the same writer who gave us Picard bonking a pretty girl in *Masks* a few years back?) there is no doubt in my mind that he is now producing novels in the Peter David/Michael Friedman class — ie the very best.

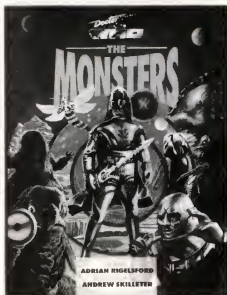
Mark Chappell



**DOCTOR WHO**  
**The Monsters**  
 by Rigelsford and Skilleter  
 Publisher: Virgin  
 Price: £14.99  
 Published: Sept 92

**J**UST when Peter Darville-Evans was getting a name for himself as an editor of quality material, along comes *Monsters*. The book purports to examine *Doctor Who*'s greatest enemies, through various manuscripts and logs relating to the episodes in which the creatures appeared. However, the text is tedious and the artwork frequently shoddy, and the premise itself is old hat.

The writer fails to exhaust the subject matter. There are, understandably, no Daleks or Cybermen, as they have been done to death elsewhere. There are also no



Axons, Krynoids, Terilpetils, Foamasi or Tetrapus... but the Wirm and the Zygons have been selected, as if at random.

The appendix, which takes us behind the scenes, reveals nothing new. It might have been nice to have seen some costume designs and sketches at this point (as in the excellent *Sixties* book). Instead we get the usual list of transmission details, cast lists and recording details — and Rigelsford repeatedly makes the mistake of claiming that the series was filmed in the studio, as opposed to videotaped.

Adrian Rigelsford and Andrew Skilleter seem to have cashed in on their association with David Banks on his excellent *Cyberman* book, and have delivered purile garbage that will never sell for the high cover price. If you must buy it to complete the collection, wait a while. I predict it will find its place in the Bargain Bins before too long...

David Laurence

**DOCTOR WHO**  
**The Sixties**  
 by Howe, Stammers and Walker  
 Publisher: Virgin  
 Price: £14.99  
 Published: Oct 92

**T**HIS title has been awaited eagerly by followers of *Doctor Who* and it will not disappoint them.

The book bears the same detail and respected authority as the fanzine produced by these gentlemen, and from which some of the information given has been recycled. It also possesses an interesting and flowing, if dry, style and shows that not all fans who aspire to writing professionally have forgotten that the English language has rules of grammar





and spelling to be observed.

Unfortunately, the cover is hardly attention-grabbing and is unlikely, therefore, to attract the casual browser into a purchase. The use of the series' original logo is a plus though. The blurb writer for the dust jacket has gone overboard in exhortation as has happened with previous WH Allen/Virgin hardcover editions. Just who makes such acknowledgements has never been recorded but is surely the same person who has acknowledged Peter Haining as the Historian of *Doctor Who*!

The background to the series in the Sixties has been researched meticulously and is explored in detail in both the main text and very full margin notes and the narrative is illustrated with an abundance of photographs. Topics covered include the origins of the programme, the personnel who perform in and produce it, the Doctor's coverage in other media, the merchandise of the period and also a record of the first glimmers of fandom.

The book is a worthwhile investment for the earnest and discerning viewer who, as I do, will yearn for sequels on later decades. It is a shame, however, that the order of compilers on the title page is purely alphabetic, rather than reflect the degree of contribution.

David Saunders

**BLAKE'S 7**  
**Volume 23**  
**BBC Video**  
**Price: £10.99**  
**Released: Oct 1992**

**I**N *Headhunter*, cyberneticist Muller wishes to terminate his employment with the Robot Development Cartel. The Cartel have other ideas and refuse to hand over his P45, forcing Muller to ask Avon and his merry band to lay on a rescue mission. This they gladly

do, but when Muller is teleported aboard, Tarrant is greeted with an over-friendly bear-hug, forcing Vila to smack Muller's head in with a monkey wrench. After this the trouble really starts...

This episode by Roger Parks has three plusses. The first is Soolin, who finally gets into her own and develops a character akin to a female version of Avon, but without the overacting. The second is the rather good story which contains some spooky scenes, and, finally, this is the last episode to feature a fat Paul Darrow!

*Assassin* begins with the new mean and lean Avon, travelling to the planet Domo to discover the identity of a hit-man, Cancer, who has been commissioned to dispatch with extreme prejudice the lives of the infamous five. Avon realizes the best approach is to kill Cancer's pay-mistress Servalan, in the hope that the professional killer will pack up his toys and go home. However, this requires Avon to teleport to the planet and get himself apprehended by slave-trading pirates. He does, only to have the pirate leader Benos remark, "You're a bit on the skinny side aren't ya?" which provokes, "Well now, you should have seen me in last week's episode, I was a real fat bastard." Avon then punches Benos in the mouth.

One thing to look out for during this episode is the empty beer crates on Cancer's ship, which suggests that he may have started celebrating his success a little prematurely. Also worthy of note is the character Nebrox, portrayed by Richard Hurdell, who went on to be cast as the first Doctor in *The Five Doctors*.



## Volume 24

*Games* opens with Avon giving his crew a lecture on the Feldon crystal, which is not only the hardest known substance in the Universe, but capable of concentrating energy so as to be able to provide the Federation with an infinite and inexhaustible power supply. Understandably it is something Avon would like to get his hands on. He enlists the assistance of respectable middle-aged professor Gerren. When Tarrant enquires as to why Gerren should help them, Avon replies, "Because apart from being a brilliant geologist and an expert in mining techniques, he is also greedy, avaricious and a crook."

This episode is primarily concerned with fraudulent business practice, insider dealing and a crooked game of chance. It even contains a dead-ringer for Robert Maxwell in the rotund form of Belkov, who is played to perfection by the equally large Stratford Johns.

And finally this brings us to *Sand*, which starts with Servalan leading an expedition to the planet Virm in order to discover what circumstance had befallen a Federation research team that disappeared there. Unfortunately, Servalan finds that her ship has landed at least five miles from the base, forcing her to walk the rest of the way in a cocktail dress...

All the *Blake's 7* episodes this month are pretty good, but *Sand* is brilliant. Tanith Lee's outstanding script concerns loss and loneliness, and how the dead can still play a part in shaping the lives of the living. Apparently the story was written especially for Jacqueline Pearce, who wanted a chance to show the events that conspired to turn Servalan into the woman she became. I was impressed, and I'm sure you will be.

Alan Stevens

**SPACE: 1999**  
**Volumes 7 & 8**  
**ITC Video**  
**Price: £10.99 each**  
**Released: Oct 12th '92**

**T**his month's episodes are not quite as impressive as previous releases. *Alpha Child* is a story we've all seen before: woman has baby, baby grows to adulthood within a matter of days, then does mysterious things. There is a welcome guest appearance by distinctive thespian Julian Glover, who raises the unimaginative script from the mundane.

*The Last Sunset* is similarly disappointing; aliens send canisters of compressed air to the Moon, enough to make the sur-



face habitable! This ludicrous premise develops into an unstimulating situation in which Paul, Alan, Sandra and Helena crash in an Eagle and are effectively lost in the desert.

*Force of Life* is the best of the batch. Anton Zoroff is possessed by an energy-absorbing force which causes everything he touches to freeze. Zoroff is portrayed by Ian (Lovejoy) McShane, and there are some disturbing moments. Memorable scenes include Zoroff walking down a Moonbase corridor as the lights around him black out, and the man's final moments as Koenig attempts to halt him at the nuclear reactor.

*The Guardian of Piri* features Catherine Schell's first appearance — she would later appear as Maya in the second season — as the Servant of the Guardian. The story showcases some superb design work by Keith Wilson. Again, the plot is not desperately original (bearing more than a resemblance to *Star Trek's This Side of Paradise*), but the visuals are good enough to hold the viewer's attention.

Richard Houldsworth

**SAPPHIRE AND STEEL**  
**Adventure 4**  
 ITC Video  
 Price: £10.99  
 Released: October 92

ONCE AGAIN, the enigmatic time detectives are assigned a new mission. This time the setting is a run down old junk shop and the drab flats above it. As in the pre-



vious adventures, the supporting cast is minimal but good. Alyson Spiro plays Liz, the classic 'tart with a heart'. Like Rob and Tulley in the previous adventures, Liz is a reluctant participant in Sapphire and Steel's investigations.

*Adventure Four* has many similarities with *Adventures One* and *Two*. This time the twist is that the Time break is linked to old photographs and photography. Sapphire and Steel's opponent is The Shape, an entity that seems to be a living photograph. Typically, the shape is never clearly explained.

As before, the four episodes play on the strengths of the television medium. The mood is tense and intimate, relying on the ability of the actors rather than visual spectacle. All drama, and Science Fiction in particular, relies on the absolute conviction of the participating actors to make it believable. It is here particularly that *Sapphire and Steel* scores above most of its contemporaries in the field. There isn't even the slightest suggestion that David McCallum or Joanna Lumley are sending up what could easily be considered a preposterous script. It is the total sincerity of the two leads that carries the viewer through the story. With lesser actors, it is doubtful whether the series would be as highly thought of as it is.

*Sapphire and Steel: Adventure Four* is a prime example of how to make good Science Fiction for television without competing with *Star Wars*, *Terminator* et al. It doesn't get any better than this. If you don't enjoy this tape, you are probably dead.

John Ainsworth



**BEAUTY AND THE BEAST**  
**3 Tapes**  
 Braveworld Video  
 Price: £10.99 each  
 Released: 26th Oct 92

ONCE UPON A TIME in the USA, a video company decided to see how popular videos of tv's *Beauty and the Beast* would be. They released three videos, one for each season.

The first video, *Beauty and the Beast*, joined the first and last episodes of the first series, and so is full of the angst and happiness in the relationship between Vincent and Catherine.

In the next volume, *Above, Below and Beyond*, the deadly Paracelsus kidnaps Catherine (the episode *To Reign in Hell*) and then Catherine has to cope with her father's death in *Orphans*.

In the final volume, *Though Lovers Be Lost*, Catherine is kidnapped again, finally...

These three videos are *uncut*, and so the first two tapes have up to 5 minutes more than was seen on British tv showings. The standard conversions are also very good.

When the tapes were released in the US the deal was that if they sold well then the series might be released as episodes. Not surprisingly, the tapes of this excellent series sold very well and now the series has started to be released on both video and laser disc. If these tapes do well, then the single episodes may well be released in the UK as well.

As for the actual stories... there's little to add. If you didn't get round to seeing the series then here's a good chance for a visual feast with some excellent characters, good plotting and some fine acting. OK, I admit it, I'm a fan...

James Phillips

# **THE PRISONER** The Prisoner Video Companion ITC Video

Price: £10.99

Released: 26th Aug 92

**H**OT on Channel 4's showing of *The Prisoner* comes a special release from ITC Video. This is a 55 minute documentary from the States which tries to give a general view of the series.

It is almost a long trailer for the series, trying to explain what it is about, or rather giving some of the many theories of what it is about. It is rather amusing in places, unintentionally, as there are some obvious errors resulting from the differences between our own and American cultures. But that's a minor point, there are some cleverly put together clips looking at some aspects of the series making this an entertaining programme. It looks as if whoever compiled the programme had done quite a lot of research in the series.

The only really negative side to the tape is the video quality. This is obviously a standards conversion from the US's NTSC to PAL, but it looks as if all the clips from *The Prisoner* were from PAL

originals, rather than film. So all the clips have been converted twice, and although conversions now are almost perfect it looks as if the original PAL to NTSC conversion were some time ago when the technology was not ready — remember *Dallas*! So the clips are rather dark and murky — particularly obvious when you watch this tape and then the repeats!

James Phillips

# **THE PROFESSIONALS** 3 Tapes Video Gems Price: £10.99

Released: Oct '92

**T**V ZONE takes a dip into a slightly different area with a quick look at the video release of *The Professionals*. From our mailbox we know that this is a series popular with many readers.

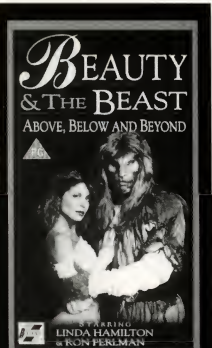
Volume 1, which is one of those irritating Woolworths Exclusive tapes, starts with episode one, *Old Dog with New Tricks*, followed by the Season Two episode *The Rack* (both written by Brian Clemens).

Volume 2 joins Season Three's *A Hiding to Nothing* and the following episode, *Runner*.

Volume 3 combines Season Five's first two episodes, *Foxhole on the Roof* and *Operation Susie*.

Vaguely fantastical — or is that just outrageous? — this was truly an action series and well worth catching again.

Jan Vincent-Rudzki



# **Beauty and the Beast Videos**

Thanks to the strange powers of the people who live Below, we have three sets of Braveworld's 3-video release of the *Beauty and the Beast* tv series.

Once again, you'll be able to join Catherine and Vincent in their adventures above and below ground as they battle the forces of evil, including the deadly Paracelsus. Empathise with Father as he tries to keep his world together, and revel in the style and atmosphere of this series.

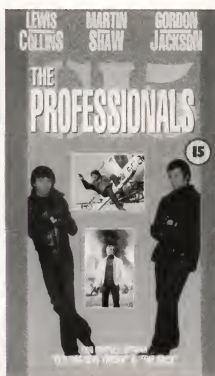
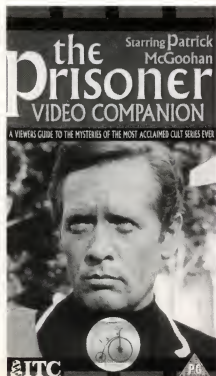
To enter this competition, all you need to do is answer the following questions correctly

- 1) Who played Catherine?
- 2) Who played Father?
- 3) What is the ultimate fate of Catherine?

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## DWIGHT SCHULTZ, REG RETURNS

In *Hollow Pursuits*, Barclay is able to better Captain Picard

**I**N the middle of July, Dwight Schultz returned to Paramount Studios in Los Angeles to play Lieutenant Reg Barclay in *Star Trek: The Next Generation*. This is the third appearance of the character, who this time faces a lethal predicament in the episode *Realm of Fear*. *TV Zone* tracked him down to a corner of the studio, to question him about his work in Fantasy television.

Schultz began his career at an early age "I always wanted to be an actor; I've been acting since I was thirteen years old. I went into community theatre, and when I got into high school I just worked in the theatre department, and then majored in theatre at university. I started working in repertory theatres as soon as I graduated in 1969, right up until 1975."

Schultz then moved to New York, where he appeared in an off-Broadway performance of *The Locomotive*. "I stayed in New York until 1982 and then went to Philadelphia to play Lord Byron. Then one Monday, which was our day off, I flew to Los Angeles and auditioned for a television programme called *The A-Team*, and got it. I flew back, finished doing the play and I've been in Los Angeles ever since."

**Opposite page: In *The Nth Degree*, Barclay connects his brain to the Enterprise's computer with surprising results**

### The Big Break

Playing Murdoch in *The A-Team* made Schultz a recognized face in America and in Britain. The show was a huge success: "It lasted five seasons over four years, which I think totalled 106 hours. It was made by Stephen J Cannell, who used to

write for Universal Studios and he reached some kind of agreement with them. I think Universal got syndication rights; they distributed it, but didn't produce it. We filmed in warehouses and on location, and every once in a while we would use the Universal lot."

What did Schultz enjoy most about the series? "I had never really worked in front

Acting lessons for Barclay in *The Nth Degree*





Geordi tries to get to know his shy colleague Barclay in *Hollow Pursuits*

of a camera before — I was mostly a theatre actor for fifteen or sixteen years before that. It was a great laboratory. I was really thrilled to be paid to learn. In fact, it was a new experience just to be paid — I was sleeping on a couch when I got the job. I enjoyed going to work every day to be with people who were very skilled; it was a great way of learning what the movie camera can do, because I was truly ignorant. Everybody on the set; the actors, the crew, were all very nice and it was a wonderful time. We worked with a range

**Phobias or genuine fear for Barclay in *Realm of Fear*?**



of people from helicopter pilots to ex-generals and scientists and doctors."

## Action and Stunts

**The A-Team** was an action-based series that relied on dynamic set pieces more than characters and dialogue. With most episodes featuring fights and car chases, did this mean that the lead actors were allowed to do some of their own stunts? "We did a lot of them in close-up work, but for insurance reasons as the show became more popular they let us do less. They wouldn't let us roll over in a car or anything like that, but we did fights and falling to the ground and jumping over barrels and being pushed around and stuff like that — but nothing really dangerous."

## Beaming Aboard

Schultz made his debut in *Star Trek: The Next Generation* during the show's third season, playing Barclay in the memorable *Hollow Pursuits*. The rôle was not one that he had to audition for: "They just had this part and wanted to know if I would do it. I loved it: I loved the character and the whole idea of the episode."

The story introduced Barclay as a shy and nervous member of the Enterprise crew, who has hidden away from Reality by creating his own Fantasy world inside the holodeck. It was this aspect of the script that Schultz found particularly appealing. "I liked that quiet nature of the character; the fact that there were all of these things inside of him, and he's really quite sensitive. I think that inside of every shy person there's a lion, and that was what that script was about. I found the whole idea of the Fantasy world very at-

tractive, and in this series you can do that sort of story."

## Coming Back

Since *Hollow Pursuits*, Reg Barclay has returned to the series twice; transformed into a superbeing in *The Nth Degree*, and infected with 'Quasi Energy Microbes' in *Realm of Fear*. When asked to re-appear, Dwight Schultz was more than happy to oblige: "My first episode was evidently a very popular show, and they said, 'Would you like to be a recurring character?' I said that I'd like to be a *permanent* character, but was very happy to come back on a recurring basis. I did try to become a regular part of the company, but that didn't work out. However, I like the idea of coming back every year — it's a really fabulous set and the people are wonderful. I was a *Star Trek* fan from the original series, and I was a fan of this show when it first started, so it's been a gas."

Despite his limited number of appearances in *The Next Generation*, Dwight Schultz has received a very positive response from fans of the show. "It's really nifty because wherever you go the fans find you. I was in Vancouver doing a TV movie, and there was a mini-*Star Trek* convention across the street, and they found out I was at the hotel and people came over and talked to me. But they weren't asking dumb stupid questions — they were always wonderful, wonderful questions and they wanted to meet the real me. Usually people aren't interested in meeting me; they might want their photograph taken with me, but they don't usually want to talk. But *Trek* fans want to know who you are, and what you're like, and that's great."

**David Richardson**

**Lt Barclay's first appearance in *The Next Generation***



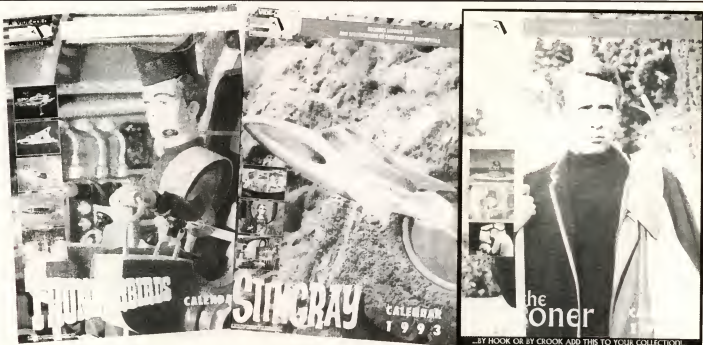
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# CAROLE ANN FORD

## Life as alien Susan

**A**MONG the many travelling companions of that mysterious traveller through Time and Space, the Doctor, perhaps the most distinguished and fondly remembered was also his first, and his granddaughter, Susan. It was the alieness of the Doctor's granddaughter that caused her two schoolteacher's to burst their way into a strange police telephone box one foggy night and led the Doctor to kidnap them both and flee 20th Century England.

This 'alien' quality was something that actress Carole Ann Ford superbly managed to bring to the part of Susan Foreman. Carole was 22 and had been married for four years when she took on the role of the Doctor's fifteen year old granddaughter: "I think I was interested in acting when I came out of my mother's womb. I started dancing lessons when I was about three and, I'm told, used to tap dance up and down the dining tables in my Grandfather's club." Carole had also considered a career with animals though soon had cause to reconsider this: "I went through a phase of rescuing every animal I saw and I'm still doing it. I spent some-time with the RSPCA and discovered that to be a vet you also have to be able to put



Susan, protected by her grandfather Photo © Raymond P Cook

animals down and I couldn't face that." Other possibilities for the young Carole included being an artist or a ballet dancer, she had even been accepted into the Sadlers Wells School, though a bout of

bronchial pneumonia had put an end to this; "All I ever really wanted to do was act and because I was so stage struck at that time, I wanted to appear in everything and anything."

Carole's elfin looks had soon found her roles in many films, including as Adam Faith's girlfriend in *Mix Me A Person*. But it was during the recording of a television play for the BBC *The Man on a Bicycle* that Verity Lambert, Doctor Who's first producer spotted Carole and later invited her to take the rôle of Susan Foreman; "When I was offered the part it was going to be so marvellous and a combination of all sorts of things. She was going to have the strength and physical versatility of *The Avengers* girls and do Ju-Jitsu and Karate. She was also going to have this extra-terrestrial quality and be able to telepathically communicate with other races. Superior intelligence was another of her gifts and it seemed Susan was going to be a lot of fun. Of course, a great many of these things were dropped as we went along. Some were still around in the pilot episode but it was decided early on that they really wanted Susan to be more of a normal teenager and for the

Rehearsals for the very first episode where the Doctor gives a glimpse about his and Susan's past Photo © Barry Newbery





teenage viewers to be able to identify with her. Sadly this turned the character, for me, into a rather repetitive and predictable rôle. She was not nearly as fascinating as she could have been."

Carole became increasingly unhappy as further changes were made to her character: "I wanted her to be 'spunky' and my thoughts were that as this was someone who had been travelling in Time and Space and met with all sorts of extraordinary characters she would, therefore, not just have flung up her arms and screamed every time something alarming came along, she would have found other ways of dealing with it. Sometimes it was simply a question of the writers not having done their homework. Having spoken to Russ [William Russell] and Jackie [Jaqueline Hill] since, I think that when we first met we all had our doubts that we would be able to get on. However, we became so close that I don't recall any of us ever having a bad word to say about each other. We never argued, though Bill [William Hartnell] would always have his caustic comments to make because he couldn't resist it but they were never meant to hurt, they were always in fun. The only time we ever got upset was when



Carole preferred the historical stories, particularly Marco Polo

we were battling for the scripts to be altered. I think we all felt that Doctor Who could have been stretched further and been even more innovating that it was."

It has often been stated that the original team of William Hartnell, William Rus-

sell and Jaqueline Hill all shared a preference for historical stories rather than Science Fiction. Had Carole shared this feeling: "Yes, that had been one of the main draws to the series for me. The Science Fiction stories should have given

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the writers the greatest imaginative scope really but somehow it didn't happen like that. I think by far the most imaginative dialogue came out of the historical stories and I think some of the best stuff we did was for *Marco Polo*, which sadly no longer exists. Perhaps because they concentrated so much on special effects and monsters, maybe the dialogue went out of the window. Sometimes I felt it would have been better if we had made it up as we went a long."

## Daleks!

The arrival and success of the Doctor's arch enemies, the Daleks, in story two began to change the emphasis of the programme and this was something the cast became aware of: "It became a sort of Perils of Pauline scenario for me. What really used to annoy me was that we three, William Russell, Jackie Hill and myself, but not so much Bill Hartnell, felt very much that our characters were being used to bridge one scene to the next and that the guest actors had far more interesting things to do. They never seemed able to balance it to our characters' satisfaction."

The success of the *Who* monsters and increased ratings gave the series an overnight rise to fame: "It was very exciting to be a part of it, the public went crazy about the show. It was instant overnight fame, though that was something I didn't take to very well. Funnily enough, when you start out acting you think it would be wonderful to be famous, to be a 'star'. But when

it actually happened I didn't really enjoy it a lot. We all worked very hard almost every single day of the week and then we would be tied up at weekends opening fêtes, where we used to have people around to guard us. It became very dangerous and frightening at times, it was like being a pop star. The merchandise side didn't really take off until I had left, though I do remember one company Pelham Puppets, I think, wanted to make puppets of us all for sale.

"I suppose we might have felt overshadowed by the success of the Daleks but I don't think we ever felt resentful of them. We used to giggle a lot about them and call them soppy pepperpots because they could only go on flat floors and not upstairs. I think I felt more resentful of the guest actors and their characters who would come into each story and always have more exciting things to do than I did. It just seemed that I was leading other people into interesting situations and not being able to participate myself.

"Pretty early on I could see that my character was going nowhere and that led to my decision to leave. It just became repetitive and I was being offered a lot of really good work in films and theatre at the same time. I had spun such brilliant ideas in my head about what sort of a character Susan was going to be and what she was going to be able to do. It was cut down to such an extent and I was not allowed to develop in any way. They wouldn't even let the love interest for my teacher fan [William Russell] develop.

There were one or two exceptions like *The Sensorites* where she was allowed to be a bit more intelligent and more in control. But the argument was that if she could use these telepathic powers then there was nowhere to go because they would never be in trouble. I think a similar case was made later on for the removal of the K9 character. I also really enjoyed the *Inside The Spaceship* story where I was really allowed to act, threatening people with scissors and being out of character. I had no opinions on how they should write me out, I was sad to leave the cast but not the character."

## After Who

Away from *Doctor Who*, Carole was soon offered lots of work though most of these parts were too similar to her rôle of Susan and instead she found herself returning to theatre work: "They were happy to have the extra pull of a well known television face. I did some wonderful stuff up and down the country on tour and in the West End. For two or three years afterwards I was totally in theatre so I didn't have a lot of opportunity to watch *Doctor Who* and when I did catch up with it I was very jealous of how much money they were spending on the show. I was intensely jealous of Katy Manning's 'Jo Grant' character because she looked like she had so much fun doing it and was allowed to do all the things I had wanted my character to do. Susan had really been such a wimp. Before I took on that rôle my career had been going exactly the way I wanted it too. All I ever wanted to be was a character actress and *Doctor Who* changed that."

## Triffids

Carole also worked on the feature film version of John Wyndham's *Day of the Triffids*: "It was a beast to work on. I did it because I had read and loved the book. I was delighted to be cast in it, especially as I was such a big fan of Howard Keel. I had met him previously when I was a little girl and was totally besotted by him. But it was a miserable film to make. It had five different directors working on it, each one walked out after the other and the script was being written as we went along. We would be given a scene to rehearse and by the time we were recording we were then handed new sheets to override the previous script. Then we would find the new scenes didn't work and so more scenes would have to be written. Howard and I used to sit down and write our own script and say, 'Sorry this is what we're doing — either we do this way or we

In *The Sensorites* Susan had some depth added to her character





Carole met the fans at the BBC's infamous Longleat event Photo © Stephen Payne

walk'. It was the only way to get the thing done.

"I had one scene where a man was supposed to attempt to rape me and knock me down some stairs. He was the stunt artist and I was told by him exactly what was going to happen, he was supposed to rip off my blouse and fall down the steps with me. We shot the scene and when we had reached the bottom of the steps everyone rushed over and fussed asking how I was, I thought I was okay but I touched my back and it was covered in blood! The stunt artist when ripping my blouse had literally raked his nails down my back. It was a miserable time and not a very good film!"

## The Five Doctors

The 20th anniversary of *Doctor Who* saw Carole return to the rôle of Susan, although the actress had had her doubts about returning to the programme: "The first script they sent me had Susan calling her grandfather 'The Doctor' and I said no way, he was her grandfather she would not say this. The producer quibbled a bit but eventually they changed it. The show didn't really give me much to do and it didn't attempt to bridge the gap between what had been happening to my character since she had left but it was great fun all the same. I had worked with Patrick Troughton long before *Doctor Who* so we were old buddies, though I didn't really get to know Jon Pertwee until the American conventions came along. He's a lovely man and very talented.

"It's really very strange to have attention focused on something one did so long

ago. I was chatting to Lis Sladen and Mary Tamm recently and they felt the same. They now have young children who, with their friends, sit and watch old *Doctor Who* stories on video tape and love them! I still get a lot of fan mail from young people watching these tapes and I must confess I've watched a few of my stories but found them pretty awful compared with some of the stuff produced today."

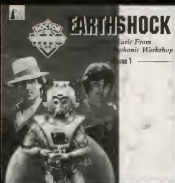
## Video Future

Recently Carole Ann has been providing the links for the missing episodes of the forthcoming *Reign of Terror* release from BBC Video; "That was great fun and they also interviewed me for the 30th Anniversary Special. They asked on the spot questions and for my instant first impressions of people like Verity Lambert and Sydney Newman, people I hadn't thought about in years. The tape will consist of various interviews and montage clips, it should be very interesting."

Leaving acting behind for the moment, Carole has undertaken teaching qualifications: "It's so rewarding. Every new person I teach presents problems and it gives me as much of a buzz as acting ever did. If someone came and offered me a wonderful script that had nothing to do with anything I had done before I'd love to do it.

"The spectre of *Doctor Who* still follows me around but I don't think, if offered, I would ever return to it again. It was a lovely experience and I really enjoyed it but to be honest if I had my time over again I would not have done it."

Graeme Wood



## Doctor Who Music

Remember when the LPs of *Doctor Who* music came out and the countless visits back to the record shop for a good pressing? Worry no longer about scratching that vinyl, for Silva Screen are re-releasing on CD — and cassette, by popular request! — two volumes of the music produced by the Radiophonic Workshop for the series.

Not only that, there are *bonus* tracks, including Dudley Simpson's *World of Doctor Who* with his famous Master theme.

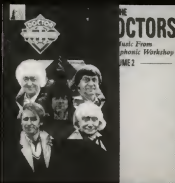
As always, some simple questions to answer correctly in order to enter the competition. So...

- 1) Name two other Silva Screen *Doctor Who* releases
- 2) Who composed *Doctor Who*'s theme?
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# SPACE: 1999

## The Immunity Syndrome



This issue we present a series of behind-the-scenes photographs from this episode of *Space: 1999*

*"Moonbase Alpha Status Report: 2310 days after leaving Earth orbit. Doctor Helena Russell recording. Two days ago we made contact with an Earth-type planet in our west quadrant. First reports indicate that it can support our life forms. Our survey team is carrying out a thorough investigation to substantiate this report. Until the tests are complete, Commander Koenig has imposed a strict quarantine on all food, water and minerals. The planet appears to be uninhabited, although word has come through that the survey team has discovered a mysterious structure."*

### The Plot

As Koenig examines the half-buried alien craft, Tony Verdeschi and Joe Lustig explore the valley. Joe hears a howling, alien sound, then sees a shapeless creature, which bombards him with violent flashing lights. Joe screams as insanity takes over. Tony rushes to help, but Joe draws his gun and a fight ensues. As they wrestle on the ground, the gun accidentally triggers and Joe is killed.

The creature appears again, and Tony screams... In a mad rage he runs off blind-

ly into the forest.

Dr Ed Spencer examines Joe's body. He believes the man was killed in a fight. Koenig leads the search for Tony. They find their colleague, and split up to approach from different directions.

Alan Carter supervises the excavation of the alien craft. There is an array of solar cells on the exterior wall.

Koenig calls Carter and orders that he

and Dr Spencer meet them in an Eagle Transporter. Tony turns his gun on Koenig as he approaches. The pair fight and the Commander is knocked to the ground. Tony lifts his gun to kill him, but his vision blurs and he collapses in agony. Koenig decides they must get him back to Alpha.

The quarantine period on the planet lapses. Some of the survey party sample the

A lighter moment during filming



Opposite page: A pause during filming for the cast

Photo © Alan Frank



A quiet moment of contemplation

water, but shortly afterwards they collapse and die. Gerry Travis attempts to inform Moonbase, but communications fail.

Back on Alpha, Maya contacts the Commander as his Eagle rises from the planet's surface. That too suffers equipment breakdown as circuits explode and the cockpit catches fire. Koenig examines some of the circuit boards — all the metals have corroded. He orders Carter to fly them back to base camp, but the craft crashes in the forest.

Maya tells Helena that the party did not make it. Helena hopes that they have survived the impact.

As Koenig recovers consciousness, he is told that they are stranded on the planet,

which now harbours poisoned food and corrodes all metals. Spencer reveals that his examinations of Lustig have revealed evidence of brain cell expansion. Tony has the same symptoms.

Maya tells Helena that the planet is an ecological disaster; her computer detects a massive build-up of poisonous elements, seemingly brought about by the arrival of the landing party. It could be the work of an alien, powerful enough to mobilize the forces of the planet against the Alphans.

Carter examines the remains of the Eagles; all the metal has corroded, but the plastics survive. Koenig suggests they use fibre optics to connect their transmitter to the solar cells on the alien craft. The lash-



Even more waiting...

up works, and Koenig is able to contact Maya. He orders that no rescue should be attempted. The transmitter explodes.

Maya notes that the atmosphere will soon become unbreathable. Helena wants to go down to the planet, and Maya suggests they use the Re-entry Glider, which is made of carbon fibre. It would be a one-way trip for them.

The team gain entry to the alien craft. They find the control room; in the pilot's chair is a skeleton.

The Re-entry Glider is carried towards the planet on the back of an Eagle, piloted by Bill Fraser.

The team find holographic recordings of Zoran, the alien commander of the vessel, before he died at the controls. The aliens perished from the same crisis that affects the Alphans, which Zoran says is caused by a creature of great power: "A solitary being which yearns for contact with other forms of intelligent life... It wanted to communicate, to talk, to express the joy it felt at discovering another form of life other than itself. But the means it chose inflicted insanity and violent death." Zoran's last aim was to make contact with the creature.

The glider is released, but suffers a turbulent journey through the planet's atmosphere. It crashlands in the forest.

Tony regains consciousness — according to Zoran's tapes the last symptom before death. Maya and Helena arrive; the latter examines Tony and claims that his will to live has been destroyed.

Koenig views another recording. Zoran says he has met the creature, wearing a protective suit of his own construction. However, it was flawed, lacking eye protection, and he too was driven mad. The Commander elects to wear the costume, with increased eye protection, and contact the alien.

Dressed in the adapted suit, Koenig stumbles blindly into the grove. The creature appears in a cacophony of noise and light, but Koenig is able to talk to it. The alien is overjoyed, but asks him to remove the protective helmet. Koenig agrees. Now contact has been made, the creature



Setting up for the shot...

emits a safe, pulsing light, which Koenig is able to look at without suffering any harm. He calls Helena, Maya and Alan out of hiding to meet the creature. It is grief stricken that it caused harm to others, and offers to help.

By the time they return to the landing party, the others have boarded Eagles in readiness to leave — the corrosive elements in the atmosphere have evaporated and Fraser has led a rescue team. Tony has revived and is fully recovered; they can now all go home.

## Credits

John Koenig ..... Martin Landau  
Helena Russell ..... Barbara Bain  
Maya ..... Catherine Schell  
Tony Verdeschi ..... Tony Anholt  
Alan Carter ..... Nick Tate  
Gerry Travis ..... Karl Held  
Zoran ..... Nadim Sawalton  
Dr Ed Spencer ..... Sam Dastor  
Bill Fraser ..... John Hug  
Voice ..... Hal Galili  
Alibe ..... Alibe Parsons  
Les Johnson ..... Walter McMonagle  
Joe Lustig ..... Roy Boyd

Music ..... Derek Wadsworth  
Editor ..... Martin Campbell GBFE  
Sound Supervisor ..... Roy Baker  
Camera Operator ..... Neil Binney  
Costume Designer.. Emma Porteous  
Assistant Director ..... Ken Baker  
Make Up ..... Basil Newall, Connie Reeve  
Wardrobe ..... Eileen Sullivan  
SFX Lighting Cameraman ..... Nick Alder  
SFX Designer/Director ..... Brian Johnson  
Production Executive ..... Gerry Hill  
Technical Director ..... David Lane  
Lighting Cameraman ..... Frank Watts BSC  
Production Designer ..... Keith Wilson  
Writer ..... Johnny Byrne  
Director ..... Bob Brooks  
Executive Producer ..... Gerry Anderson  
Producer ..... Freddie Freiburger  
Created by Gerry & Sylvia Anderson

## Background

*The Immunity Syndrome* is the penultimate episode of *Space: 1999*, both in order of production and transmission, coming in at episode 23 of the second season. Written by the series' most prolific author, Johnny Byrne, it was the ninth of ten scripts he provided for the show, but it is far from the best.

The story consists of two strands, both



The large 35mm cameras, almost ready to roll...

of which bear resemblance to ideas explored in other Fantasy series. The benign alien creature that unwittingly causes madness in those who see it harks back to the classic *Star Trek* episode *Is There In Truth No Beauty?*, whereas the destruction of instruments due to inexplicable corrosion reminds us of the *Doomwatch* episode *The Plastic Eaters*. Even the title *The Immunity Syndrome* is borrowed from *Star Trek*, although it has little relevance for this story. The obvious individual to blame must be Freddie Freiburger, the producer of 1999's second season, who had previously worked on the final series of *Trek*.

The episode was filmed entirely in the studios of Pinewood and Bray, during the autumn of 1976. Production Designer Keith Wilson was responsible for the creation of the alien planet set, with its forests, hills, grove and the exterior of the alien craft. The interior of Zoran's ship utilized sets from previous episodes (going as far back as *The Metamorph*, the opening episode of the second series) with walls painted yellow and featuring illuminated multi-coloured panels. The effect of Zoran's holograph was achieved by the actor sitting in a darkened recess, which was lit by a spotlight.

The scale of the alien landscape was enhanced by Brian Johnson's superb model work, which is at its very best for the sequences in which first the Eagle, then the Glider, crash into the trees. The Glider it-

With the correct angle chosen, it's finally time to start the cameras rolling once again



Time to sort out the studio floor

self was a red arrow-head shaped model, which made its sole appearance in this episode. A full-sized version of the Glider cockpit was also built, with a sugar glass window that shattered as the craft encountered turbulence.

Numerous small props were produced for this story, including storage containers, survey equipment and a number of lightweight dummy comm-locks which were fitted with pyrotechnics and exploded in the actor's hand as the corrosive effect took hold. Further pyrotechnics work was used in the Eagle cockpit as the systems broke down, and controlled fires were used in the studio to show the craft in desperate shape.

The appearance of the alien monster was easily realized, and consisted of a rhythmic flashing light accompanied by a stock sound effect (heard all-too-often throughout the series' two-year run). For the scene in which it encounters the protected Koenig, the effect was heightened by rapidly zooming the camera in and out of a close up of Martin Landau.

Several of the guest actors from this episode went on to appear in other Fantasy series. Roy Boyd (Joe Lustig) played Zukan in the penultimate episode of *Blake's 7*, *Warlord*. Alibe Parsons (Alibe) played Matrona Kani in episodes 5-8 of *Doctor Who's Trial of a Time Lord*, while Karl Held (Gerry Travis) had previously been seen in *The Man Who Was Never Born*, a first season episode of *The Outer Limits*, in which he played opposite Martin Landau. Regular Nick Tate (Alan Carter) more recently appeared as pilot Dirgo in *Star Trek: The Next Generation's Final Mission*.

*The Immunity Syndrome* tries desperately hard to be a good, action-packed adventure, but falls sadly short of the mark due to its tired plot. Broadcast at different off-peak times by the various ITV regions (which included Saturday mornings or late at night on weekdays) it showed all the signs of a final fling from a flagging series.

Richard Houldsworth



# BILLY MUMY

## No longer Lost in Space...

We conclude our interview with Billy Mumy, conducted before the death of Irwin Allen.

**TV Zone:** Is it true that you wanted to design your own costumes for the show?

**Mumy:** [Laughs] Yeah, I did. I was drawing and writing my own comic books from the time I could learn to draw and write, and I used to sit on the set all the time... I had a comic book called, *Captain Panther and the Fox*, which was Mark Goddard, he was Captain Panther, and I was the Fox. We were like Batman and Robin, and everybody in the cast would be involved in those episodes.

"I used to love Mark Goddard, I looked up to him like a real hero. He was a lunatic! I look back on him now, he was out of his mind, but at the time he was my rôle model. Maybe that's why I'm so weird [laughs]. I had another comic book about Guy Williams and June Lockhart called *The Comb and His Crimebusting Beauty Cara Mia*. That was an inside joke really, because Guy was always combing his hair, so we all called him 'The Comb'.

Anyway, so I was always drawing these comic books, and every year when I knew we were going to get a new costume — I think I was largely influenced by the *Legion of Superheroes* comic book at that time, and I'd be submitting these sketches that I would draw, kind of *Legion of Superheroes* Jupiter II style. I was certainly never taken seriously as a costume designer [laughs].

**TV Zone:** Didn't you and Angela hang out together during your lunch breaks?

**Mumy:** Yeah, we had a good time. We got in trouble sometimes. We'd eat at the lot often, but we'd also leave the lot quite often and go to little malls nearby. She'd always buy a Beatles record and I'd buy a Kingston Trio record, or she'd buy a Nancy Drew book and I'd buy a Hardy Boys book. It was very cute. But we'd be wearing our outfits! We'd have an hour, so we'd just go in our outfits. We were very unconscious about it. It didn't bother

us, but people would look at us and say, "Oh my God it's....," and "Look at them!" It was pretty strange.

### Reunion

**TV Zone:** It's a shame nothing ever came of your proposed *Lost In Space* reunion script.

**Mumy:** I would have hoped we would have done a *Lost In Space* epilogue movie of the week or feature film by now. I would have hoped we would have done several of them actually. I don't understand why we haven't although I know that was Irwin Allen's decision. As far as

## Part 2

I'm concerned, it's something we should have done while all of us were alive. I still don't understand why we haven't done it considering it's a show that was left unresolved. I'm sure it would have done well financially for everyone, especially Irwin. I still get letters about it every week. I don't want to speculate on why it hasn't been done, but I think it's just a crime that we didn't do it while Guy was still alive. If we do it, I wouldn't want anyone else to play Will, so I'll be in it. But it will never

Guy was always combing his hair, so we all called him 'The Comb'







A reunion was "something we should have done while all of us were alive"

have as sweet a taste for me as it would if Guy had been involved with it, because he was a wonderful, wonderful man, and I think a very underrated television leading actor. I never saw him unpleasant or rude considering the way the series went. He was signed on to be the star of the show, as an adventurer, and pretty much became fourth banana, or a straight man for Smith's humour and antics. He was always a beautiful man, and I miss Guy. I didn't spend much time with him after the show ended, he went down to South America.

**TV Zone:** Didn't he teach you to fence?

**Mummy:** Yes, he did. He taught me how to be a little Zorro. Really, if it weren't for him I might not have wanted to become an actor, because when I was sitting there in my cast it was really Zorro that was so enticing and exciting, and I wanted to do that.

## Lost Look

**TV Zone:** For its time, *Lost In Space* had a wonderful look to it. I thought some of the sets were terrific, especially the interior of the 'Jupiter II'.

**Mummy:** We had some great stuff, I agree with you. I mean, especially the first year or two when the money wasn't quite as tight as it got towards the end. Towards

the end it seemed like we'd have some guy in a rubber suit that would be a monster on *Voyage to the Bottom of the Sea*, and he'd walk next door to us and they'd spray him a different colour (laughs). That was about it. We kept seeing the same monsters after a while. But at the beginning it was really done well.

"The interiors of the 'Jupiter II' were really nice, they looked great. I enjoyed working in them. The Chariot was wonderful as well. We were on the backlot of 21st Century Fox, a huge, huge movie lot. It was a great place to grow up. I remember my mother drove a Jaguar, and every day at six o'clock or whenever we wrapped for the day, I would just take her car and drive all around the lot by myself, not with her. I was about twelve, and I would take her Jaguar and cruise all around the lot. Everybody knew me, it wasn't like the guards were going to give me a ticket (laughs). They would say, "Hi Bill," and I would just cruise all over. That was so much fun. You know, I hadn't thought about that in years!

## Comics

**TV Zone:** You have a huge comic book collection, and mention always having a love of writing them, but how did you become involved with writing comics professionally?

**Mummy:** The only way I could justify continuing to spend money on these comic books was to make money in the medium (laughs). So, Miguel Ferrer and I, he's another avid comic book collector, so is Mark Hamill, a lot of actors need to escape into fantasyland (laughs). Anyway, Miguel and I were at one of these Science Fiction conventions, and the head of Marvel Comics at the time, Jim Shooter, said, "Hey, what are you guys doing, what's been happening lately?" Miguel and I just wrote this episode for the new *Twilight Zone*, and he said, "I didn't know you wrote. Why don't you write us a [comic] book." OK!

"So, we went back and jammed on this idea of Haley's Comet. It was on its way, so we did this comic book called the *Comet Man*, about this astronomer who goes up to investigate Haley's Comet. Anyway, Haley's Comet turns out to be a ceremonial scouting ship from an alien race that seeded our galaxy eons ago, and every seventy seven years they send this disguised ship through to monitor our progress. This guy gets too close to it and the ship blows him up, and the aliens have to reconstruct him to their standards, which is like the perfect human.

"That's the basic story of the *Comet Man*. It did really well. We sold a half a million *Comet Mans* and since then we've done a lot of other comic book stories. We have a graphic novel out called *The Dream Walker* which is a spy story, no super powers in that. That's also on Marvel. And I've written *Spiderman*, *Iron Man*, *The Hulk*, *The Human Torch*, a lot of the Marvel characters for their other books. I've co-written three issues of *Star Trek* for DC Comics as well [*The Return of the Worthy*].

## America-Flash

**TV Zone:** Did you enjoy playing 'Lieutenant Fleming' in the film *Captain America*?

**Mummy:** I had a really pleasant time working on that. The script, which was pretty much half World War II and half present day, ended up being 20% WWII and 80% modern times — and I was in the World War II stuff, so the bulk of my work was trimmed down. It's OK, but it's disappointing. I like *Captain America*, but there's not quite enough Mummy in it for me (laughs).

I recently filmed an episode of *The Flash*, in which I play a sort of 'good-bad' guy, named Roger Baintree, who's an inventor. I also just filmed two episodes of *Superboy*.

**TV Zone:** Besides being a talented actor

and writer, you're also a fine musician [with 'Barnes & Barnes', and his newest band 'Seduction of the Innocent' — with Miguel Ferrer]. You're a real 'jack-of-all-trades' in the business.

**Mummy:** I've been blessed with being able to work in many different creative outlets, and I've been lucky enough to professionally do some fine stuff. I've produced records, I've made records, I've supported other people's records as a musician, I've toured the country as a musician, I've written a lot of songs for a lot of people, I've scored television shows, I've written television shows, I've written comic books, and I've acted in a lot of different projects. I've been really fortunate. This year I have a bunch of new comic book stuff coming out. I really enjoy writing them. It's a great release, and the characters compel me to work with them. I mean, I wake up in the middle of the night with some *Human Torch* story in my head, and I've got to go to my word processor and put it down. Writing a song or a story, you're like a channel for the stuff. When inspiration strikes and something combusts spontaneously out of you that you can look back later and say, "Hey that was a good story," that's the best feeling in the world to me.

Louis Hirshorn



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**Off Beat Post** would like to hear of fanzines that would consider printing verse. Ian Ellis, Room 24, The Britannia Hotel, Harris From, Douglas, Isle of Man.



## A10 What Are Little Girls Made Of?

Writer.....Robert Bloch  
 Director.....James Goldstone  
*Dr Roger Korby (Michael Strong), Andrea (Sherry Jackson), Ruk (Ted Cassidy), Brown (Harry Bosch), Vince Deadrick (Mathews), Rayburn (Bud Albright)*

On *Exo III* Christine Chapel is reunited with ex-fiancé Dr Roger Korby. He has used the long-dead Exoites' machines to fashion androids and intends to spread them throughout the universe...

## A11 Dagger of the Mind

Writer.....S Bar-David  
 Director.....Vincent McEveety  
*James Gregory (Dr. Adams), Morgan Woodward (Simon Van Gelder), Mariana Hill (Helen Noel)*

An inmate from the penal colony on Tantalus Five escapes to the Enterprise. However, he is the bearer of disturbing news about the colony's director, Tristan Adams...

## A12 Miri

Teleplay.....Adrian Spies  
 Director.....Vincent McEveety  
*Miri (Kim Darby), Jahn (Michael J Pollard)*

The Enterprise arrives at an exact duplicate of Earth. The landing party find the planet is populated only by children who have lived for a long, long time. Then the landing party contracts a fatal disease...

## A13 The Conscience of the King

Writer.....Barry Trivers  
 Director.....Gerd Oswald  
*Karidian (Arnold Moss), Lenore (Barbara Anderson), Dr Leighton (William Sargent), Martha Leighton (Natalie Norwich)*

Kirk investigates a claim by an old friend that actor Karidian is actually Kodos the mass-executioner of Tarsus IV. In an effort to discover the truth Kirk invites the actors onboard the Enterprise...

## A14 The Galileo Seven

Writers.....Oliver Crawford and S Bar-David  
 Story.....Oliver Crawford  
 Director.....Robert Gist  
*Bonia (Don Marshall), Ferris (John Crawford), Gaetano (Peter Marko), Yeoman Mears (Phyllis Douglas), Latimer (Rees Vaughn), Kelowitz (Grant Woods)*

A shuttle craft crash lands and Spock is forced into a command situation but every logical decision he makes results in a death. What should he do?

## A15 Court-Martial

Writers.....Don M Mankiewicz and Steven W Carabatsos  
 Story.....Don M Mankiewicz  
 Director.....Marc Daniels  
*Portmaster Stone (Percy Rodriguez), Samuel T Cogley (Elisha Cook), Areel Shaw (Joan Marshall), Finney (Richard Webb), Jamie (Alice Rawlings)*

Kirk is accused of causing the death through misconduct of a crew member, but the case is not so clear-cut.

## A16 The Menagerie

Writer.....Gene Roddenberry  
 Directors.....Marc Daniels and Robert Butler  
*Captain Pike (Jeffrey Hunter, Sean Kenney), Vina (Susan Oliver), Commodore Mendez (Malachi Throne), The Keeper (Meg Willey)*

(Two-parter) The Enterprise responds to a signal from former Enterprise captain Christopher Pike. Pike could not have sent the message as he is paralyzed. Spock then abducts Pike, setting the Enterprise on course for the forbidden planet Talos IV...

Spock's actions are under question in *The Menagerie*



## A17 Shore Leave

Writer.....Theodore Sturgeon  
 Director.....Robert Sparr  
*Barrows (Emily Banks), Caretaker (Oliver McGowan), Alice (Marcia Brown), Ruth (Shirley Bonne), Finnegan (Bruce Mars)*

It seems to be a perfect planet for shore leave, but then McCoy sees The White Rabbit and Alice, Sulu encounters a samurai warrior, McCoy has an even nastier encounter with a knight and Kirk meets someone from his academy days he would rather have forgotten...

## A18 The Squire of Gothos

Writer.....Paul Schneider  
 Director.....Don McDougal  
*Trelane (William Campbell), Jaeger (Richard Carlyle), Desalle (Michael Barrier)*

Kirk and Sulu are kidnapped by Renaissance omnipotent being, Trelane...

## A19 Arena

Writer.....Gene L Coon  
 From a short story by Fredric Brown  
 Director.....Joseph Pevne  
*Metron (Carole Shelyne), O'Herlihy (Jerry Ayres), Kelowitz (Grant Woods), DePaul (Sean Kenney)*

The Enterprise arrives at Cestus III to find the starbase destroyed. They pursue the alien ship responsible and both vessels intrude into the space of the Metrons. The Metrons decide that the conflict will be settled by Kirk and the Gorn Captain fighting to the death on a barren planetoid...

Stuart Clark



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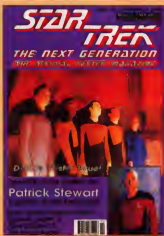
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